

IT'S ONLY A MOVIE

THE CHICAGO PSYCHOTRONIC FILM SOCIETY

\$1.00



As a pre-teenager, a favorite hang out of mine was Atlanta's Festival Cinema owned by George Ellis, who was known on local television as Bestoink Dooley-Atlanta's horror host. When I heard that he was planning to show **CHAFED ELBOWS** and **SCORPIO RISING**, I decided to see these new, "underground" films. I can't remember "Elbows", but I can't forget **SCORPIO RISING**. Many years would pass before I was able to see any more of Ken Anger's work, or meet him.

I finally got the chance in college, where I saw all of his films and met him for dinner. That was a decade, or more, ago and we've been in touch ever since. He's not only supported me in my past endeavors (from **BIG MAG** on), but has even sat through many of my ideas while they were in formative stages (and the ideas's most awkward stage).

We share a love for the golden age of Hollywood, although Anger's collection far eclipses the Psychotronic Archives. Even if we had never met, however, Anger's films would have played a major role in shaping me as the bad boy I am now. As much as Lenny Bruce or Roger Corman, Anger's films to me are stylish, mood provoking pieces which have so many levels of interpretation it's no wonder the hippies in San Francisco used to eat mushrooms and go see all of his films in one sitting. Seen straight, however, they are just as loaded with meanings.

With so many underground films lost now, Anger is to be commended for releasing his films to video, thus insuring they will exist forever. He resisted the transfer until video had reached a high level of quality and, knowing him, I can guarantee he wouldn't OK the transfer unless it was of the highest quality. These films are now available through **MYSTIC FIRE VIDEO** at 285 West Broadway, NYC, NY 10013 on 4 videotapes priced at \$50 each. The first 200 sets are signed and numbers by Anger. Call 1-800-654-6208 to order. Ken is a PFS member too!

Unfortunately we had to bump a few columns for space. Missing this issue are Ostrander, Close and even Nihilist Notes in order to run Nihilist's interview with David Hess. All will return

next issue they assure me.

Watch for ^{news} in next issue on the **IT'S ONLY A MOVIE ANNUAL**--printed with a nice cover and NO TYPIOS (rub it in Mike--Pam). The Annual will have the best from past issues and also some never before published surprises! More news at the **LAST HOUSE ON THE LEFT PARTY** at BERLIN on Sat., September 13!

-- MICHAEL FLORES



The Girls of THE VAMPIRE LOVERS (Hammer 1970).



MAIL ORDER MADNESS

Well friends, it had to happen. We are completely revamping our video section. From now on, all videos will have covers and will be for sale at select stores. Order through the mail for the lowest price but be assured of psychotronic mind-altering video wilderness!

ORDER NOW and get the special pre-production rates--order the entire set for another special rate. Next issue these rates will be invalid, and while we will still offer the tapes at a special rate by mail, the big savings are right now!

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Remember--next issue the tape prices will increase substantially. A work of

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A-1 PSYCHOTRONIC FILM SOCIETY MEMBERSHIP

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A-2 IT'S ONLY A MOVIE SUBSCRIPTION

Just \$8 a year. What a great gift item for out of state psycho fans (or a sneaky way for collectors to obtain second copies!) The newsletter from the group that changed film fandom forever! \$8

A-3 NEW HOW TO SPEAK HIP

Not only do you get a cassette tape w/a xerox of the rare booklet, but NEWLY ADDED!--an interview with Del Close on working with John Brent and the album that is now a hard-to-find collectors item. \$10

PSYCHOTRONIC

Michael & Pam,

Time to write about the latest issue of **IOAM**. Another excellently drawn cover by Mitch O'Connell. As far as I'm concerned he can be a regular for life!

Good to see Eric Nihilist recognize what an excellent film **THE HITCHER** truly is. This film was really attacked by the critics, yet contained Rutger Hauer's 2nd greatest performance (his **BLADERUNNER** being #1).

John Ostrander has put into words what I've thought about religious zealots for some time. I heartily agree with his comments and hope these people get what's coming to them. John's an excellent writer and I hope he'll continue the good fight in the pages of **IOAM**. Ackerman has always been a source of controversy. I personally outgrew his puns years ago. Even though he barely lasted a half dozen issues of his latest incarnation, I gave up after one issue. I've no fondness for corny puns and dumb blind slavish devotion to untalented actresses (Bobbi Bresee being the latest). I will give the man his due, he introduced so many of us to the delights of horror movies. Too bad he didn't grow with the rest of us.

Good to see Bill Connolly's letter in the current issue. His **Spaghetti Cinema** is **THE** fanzine as far as I'm concerned (of course the fact that I do a video column for him may have some influence).

Adios,
Craig Ledbetter
Richardson, TX.

Pam & Mike,

Please enroll me as a member in the PFS. I enjoy your newsletter and am an avid fan of gore and the deviate side of cinema. It's refreshing to

know and hear about films other than the mega-buck mainstream commercial crap that is now playing in most theaters. I am starting a video collection and am interested in sources for bizzare VHS tapes. I would appreciate any advice in this area. Thank you.

Sincerely,
Ken Budd
Chicago, IL.

Ken:

You should see our new video page for exciting news on the **PSYCHOTRONIC WALLPAPER** tapes!

Mike

Pam & Mike,

I really enjoyed Horror Wrestling Nite at Berlin. Hopefully, I'll be able to attend your Aug. 25 show at the Limelight.

A few months ago, I obtained a copy of Russ Meyer's **FASTER PUSSYCAT, KILL! KILL!** and went ga ga over Tura Satana. Would you please consider showing **THE ASTRO ZOMBIES** at a future Psychotronic party if possible?

Take care,

Rich Maslan
Chicago, IL.

Rich:

It's too bad Tura Satanadecided to raise a family over a drive in movie career. Especially since bitchy bad girls are so popular. (And the good ones are so hard to come by nowadays--Pam.)

Mike

"...beautifully produced and I enjoyed reading it very much. Your historical information is the most accurate I have ever found..." — William M. Gaines ■ "A smokin' hip, wild magazine!" — Jay Lynch ■ "Terrific! Dynamite! \$6.95 (cheap!). I want two more copies." — Linda M. Zelencik



E.C. Meets The Underground!

For its dazzling debut, **BLABI**, the E.C. collectors' magazine of fun-filled frenzy proudly presents a stellar-star lineup of contributors. Gilbert Shelton, Spain, Jaxon, Justin Green, Rick Griffin, Kim Deitch and Bill Griffith—plus nineteen more totally top-notch Underground cartoonists have provided brand new, in-depth, crazed commentary about E.C. comics. Read all about these artists' first encounters with E.C. comics, and learn of the electrifying effects E.C. had on their craft.

For this premiere issue of **BLABI**, over one dozen of these madcap cartoonists have created wildly wacked-out E.C.-inspired illustrations that are guaranteed to blast your brain cells beyond the brink!

Also included within this flamboyant first issue is **DESTRUCTION OF THE INNOCENT**—a short, illustrated history of E.C. comics; **NOTES FROM THE UNDERGROUND**—an introduction to the Underground cartoonists; plus **AFTERTHOUGHT**—a thought-provoking essay on E.C. and the Underground by J.D. King.

BLABI is a top-quality, 84-page magazine that also features a fabulous, full-color, front cover by **WEIRDO** and **HEAVY METAL** artist, J.D. King.

Only 1500 copies of **BLABI** No. 1 were printed, all individually hand numbered. The supply is dwindling **fast!** If you snooze, you lose.

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Yes!!! Please rush me _____ issue(s) of **BLABI** No. 1 at \$6.95 per copy plus \$1.00 for P & H. Make checks and money orders payable to: **Monte Beauchamp**, P.O. Box 25537, Chicago, IL 60625. Foreign customers: Make payment by International Money Order. Include \$2.00 for airmail postage.

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The New York *PSYCHOTRONIC* Times #2

ALOHA FROM HELL! I finally saw some worthwhile new movies at theatres (Aliens and The Fly). Even famous mainstream critics liked these two summer box office smashes, so look for future quick buck Italian space/action/gore epics and rush released fifties sci-fi remakes and rip-offs. As a child, I learned a lot about which films were worth seeing by looking up what was condemned in my neighbors Catholic Universe Bulletin. When the Pope himself spoke out against Hail Mary, I figured it must be really special entertainment, but I heard it was boring and who needs to throw away another six dollars? Months later, I crossed the devoted picket line with Ellen, a one time Goddard fan (I loved Weekend myself). What a gyp! Mary put me to sleep faster than Howard The Duck, which at least had some fun scenes, even if it's supposed to take place in Cleveland and always looks like studio sets and California, where it was actually filmed. Speaking of Cleveland, which I often do, forget what I wrote about the Psychotronic Halloween movie marathon. Nothing like programming a week of movies to be publicized in monthly magazines after their deadlines, with a guy who forgets to return phone calls. Like me, the show has moved to New York.

New York's first Psychotronic Film Festival will include Killers From Space and The Hideous Sun Demon (Oct. 11), Carnival Of Souls and Daughter Of Horror (Oct. 18), William Castle's The Tingler (special midnight Halloween show), and Female Juvenile Delinquent Night (Corman's Sorority Girl and Beat Girl, from England, on Nov. 1). The first two shows are at The Collective on White Street. The next two are at The Late Show on E.4 (around the corner from the Bowery). If in town- be there! The morning after an incredible Cramps show here at the Ritz, I left for Boston where the three day Psychotronic fest was a smash success. The Ed Wood Jr. triple bill (Violent Years, Sinister Urge, and Glen Or Glenda) was sold out and I got to do an hour long call in radio show on WBCN and another hour as a guest D.J. on WNBR over at M.I.T., where tunes by Hasil Atkins, Baby Styx And The King Tones, The Electric Eels, and The Baskerville Hounds sent student studio technicians running for the VU meters.

On Sept. 19th, I'm off to Dallas to be on a panel with Tom "And then my head split open" Savini, James Doohan (recently seen on automatic garage opener commercials), and various people involved with Day Of The Dead and Texas Chainsaw Massacre 11, at something called The Southwest Hollywood Nostalgia Expo (!) N.M.E. editor Cynthia Rose promises a complete tour of Dallas and I've been invited to Austin to see the sights there (and a Hasil Atkins show!). Maybe I'll run into Larry Buchanan (Cynthia was in his A Bullet For Pretty Boy) and get the lowdown on Down On Us and The Trial Of Lee Harvey Oswald.

The Public Theatre here just had a Larry Cohen retrospective. The opening night party was packed with minor cult figures like Zoe "Ms. 45" Tamerlis, Stephen "Scanners" Lack, Ronee' Nightmare On Elm St." Blakley, and Joe "Maniac" Spinell, a truly frightening human being. Cohen is about to direct a sequel to Salem's Lot with Michael Moriarty, who missed the free bree and beer. Gary Hertz from New Line, "distributor" of Cohen's Special Effects and Perfect Strangers, just brought me a great Mexican wrestling mask from Tijuana. It's great for going to the local bodega in. More films are being shot in Chicago and Manhattan than in Hollywood these days, which is good, but aren't you tired of having to walk around closed off location work. An exact replica of an old tenement building was just created in Alphabet City (just blocks from the real thing) so it can be destroyed for Batteries Not Included (a good Sparks song) another Spielberg production. J.G. Ballard fans will not be happy to hear that Amy Irving's husband is going to film Empire Of The Sun. Now that DePalma has given Hitchcock cliches a rest for a while and turned to crime movies (Scarface could play on 42nd St. forever), we can look forward to his Chicago based Untouchables feature with *DeMro* as Al Capone (!), a role previously played by (among others) Paul Muni (look for Angel On My Shoulder- great Hell scenes.) Rod (Lolly Madonna XXX) Steiger, Neville (Eaten Alive) Brand, Jason (Cable Hogue) Robards, and Ben (Tales Of Ordinary Madness) Gazzara.

Psychotronic references are all over this month. The August Film Comment is a (nearly) all exploitation issue, and besides some great articles, includes at least four mentions of Psychotronic. The August Video Times features a bad video cover story complete with Psychotronic quotes, and the Sept. Fangoria has an Ed Wood/Psychotronic/Golden Turkey letter. I haven't seen it yet, but Keep Watching The Skies II (#1 was excellent) is full of Psychotronic quotes. Besides my occasional I.O.A.M. column, I'm writing for the Dallas based Deluxe magazine (a WWWW video starter guide is in #1) and am a regular writer for Video Review. It's a pretty MOR publication, but future issues will have my reviews of must see, important video releases like Freaks, God Told Me Too, and Head (but aren't you getting tired of hearing about the Monkees?)

When sex magazines were banned in 7-11 stores and rock magazines disappeared from Wal-Mart stores, I didn't really care. If I wanted any of those magazines, there's no problem here, but the situation hit home when several friends lost work (or jobs) directly because of government manipulation and Christianity. Bigger, more established magazines will survive but others will be forced out of business. Psychotronic contributor and former Fangoria editor Bob Martin is now jobless because of the demise of Hard Rock Video Magazine from Starlog Press. It was a better publication than the title indicated and was pretty tame even though the last issue (a collectors item) featured Wendy O'Williams on the cover and a centerfold of Motley Crew with Seka (!). Meanwhile back in Ohio (what's round on the end and high in the middle?), the state where a preacher gained publicity by revealing the satanic influence of Mr. Ed (really!), a miracle has occurred! No, factories didn't re-open and farmers didn't get their land back- An image of Christ appeared on a soybean oil storage tank! It happened in Fostoria, Ohio (home of Psychotronic co-writer Charlie Beesley, who isn't at all suprised). Some party poopers said it's only rust, but miles of hopeful motorists continue to line up for salvation. Ohio was also the birthplace of Hustler magazine (a girl I knew in highschool was one of the first to pose) and under-aged headline making porn star Traci Lords, from Steubenville, home of Dean Martin, and my mom.



My first film production research job (uncredited) was for Desperately Seeking Susan. I helped locate clips shown in a movie theatre scene. I recently finished my second job for Diane Keaton's production company. The first was for the about to be released feature documentary, Heaven. It includes interviews with people who claim they had life after death experiences and lots of great old movie footage showing how people envision angels and heaven. "In Search Of-" films is a Psychotronic category seldom discussed. A milder, mutant offshoot of Mondo movies, most of them were made after the success of the German Chariot Of The Gods ('74). Dozens of sometimes laughably bad, but usually incredibly boring variations followed, and have been showing up on late night tv here a lot lately. You'd have to be a pretty bored Midwesterner to pay to see them in theatres, but now we can stay home and "learn" about the Bermuda Triangle, Bigfoot, UFOs, The Loch Ness Monster, psychic surgery, ancient aliens, and real ghosts, from famous authorities like Cameron Mitchell, Orson Welles and all the fine folks at Sunn Classics productions that later got wise and started making fictional horror movies instead. Somebody should write an in depth article on the makers and merits of In Search Of movies, but it won't be me. Remember, as President Reagan recently revealed, movies cause drug abuse. Please be careful.

CLOSE UP

Just over three years ago, I had lunch with Christopher Lee, Peter Cushing, and Vincent Price (and if I have to tell you who they are, you're reading the wrong newsletter).

I was in London, doing some writing for **PREVUE** magazine at the time, when the opportunity knocked. And, I damn near tore the door off the hinges answering it. Ever since I was big enough to buy a set of wax fangs, I was a devoted fan of the scream stars. Thanks to **FAMOUS MONSTERS OF FILMLAND** (see last months column), I had more than a nodding acquaintance with the works of Chaney, Karloff, Lugosi, Lorre and the aforementioned trio, when I was about six years old.

Ten years later: I was in high school when John Carradine came to town. Accidentally. Which is about the only reason he would have to stop in Ottawa, Illinois on a foggy spring night. No, I didn't see him, but I heard all the details.

Apparently, Carradine was driving to Chicago, where he was appearing in Arsenic and Old Lace (with the Gabor sisters!). For some reason, he stopped off in Ottawa to ask directions at Monte's Riverside Inn--and, headed directly to the bar.

According to my friend Mark--a busboy at the time--nobody recognised him at first, but there was no mistaking the timbre of his voice.

When the group realized they had John Carradine in their midst, they were thoughtful enough to buy him drinks, and Carradine was thoughtful enough not to refuse any of them. The bartender got out his camera and started snapping away, and with a quantity of Ottawa hospitality warming him, he was happy to pose with anyone and everyone.

The only dark moments occurred during a brief verbal altercation. Carradine, who by this time had been thoughtful enough to pour down plenty of hospitality, was expounding on the theatre. The gentleman on the bar stool next to him--who had possibly consumed even more hospitality than Carradine--began denouncing Shakespeare, albeit rather

incoherently. The actor rose to the challenge to defend the Bard's honor--not entirely coherently, either. But, things were patched up.

Happily, everyone parted friends, and Carradine returned several more times.

A psychotronic film fan for several years even then, I was naturally disappointed at missing the one-time Dracula, I figured I'd blown my chance. After all, there aren't too many of the old ones left anymore...

Several years later: When I told my editors at **PREVUE** that I'd be available for some set visits in England, he put me on a picture called **HOUSE OF THE LONG SHADOWS**. It was a low-budget production from Cannon Films, but the cast was a psychotronic joy.

In fact, the production marked the first time Vincent Price, Christopher Lee, Peter Cushing and John Carradine all appeared together in one film. Although two and sometimes three of them had worked together in various combinations, the quartet was assembling for the first time.

It was a dream come true for a psychotronic fan. Price, from **THE INVISIBLE MAN**, **THE FLY** and **HOUSE OF WAX**. Lee and Cushing, from the Hammer Dracula and Frankenstein series. And, of course, Carradine, one of the last Universal Draculas.

And the location was perfect. An old castle in the English countryside, about an hour outside of London. I rode the train out to the location with the unit publicist.

"It should be a good day on the set," she encouraged me, "Almost everyone will be there."

She walked me through the castle to the room where the crew had set up. During the scene being shot, I stood just out-of-shot while Christopher Lee walked up repeatedly and swung an axe within three feet of me.

I sat next to Peter Cushing as we all lunched at a secluded country pub.

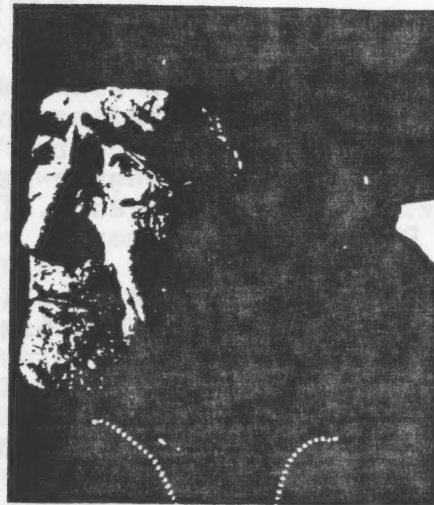
And, I sipped tea with Vincent Price.

Yes, it was a good day on the set.

But, John Carradine spent the day at his hotel in London.

I'd blown my chance again.

--HOWARD JOHNSON




OR
NOT



Since we publish our tv guide
in our show programs we have
dropped the guide from the newsletter.
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NIHILIST NOTES

David Hess, best known for his portrayal of Krug, lead badass in **THE LAST HOUSE ON THE LEFT**, which will be shown at a PFS screening at **BERLIN** (954 W. Belmont) at on Sept. 13 at 7:30pm promptly.

I'd like to thank David once again for being so generous with his time.

- EH: Do you regret having worked in **LAST HOUSE ON THE LEFT**?
- DH: No! Steve Miner, Sean Cunningham, Wes Craven and I all started with that picture.
- EN: I love that picture.
- DH: A lot of people do.
- EN: I finally got to see it uncut. Vestron Video first released it cut, but recently they re-released an uncut version.
- DH: They did? I know nothing about that.
- EN: I heard that Vestron was going to invest money or was involved in working on the sequel. Have you heard anything about the possibility of a **LAST HOUSE ON THE LEFT, PART TWO**?
- DH: There was talk of a **LAST HOUSE ON THE LEFT II**. The problem is that some of the people involved can't seem to get it together. Danny Steinman was lined up to direct it. He and I and Tina Landau, who is Eli Landau's daughter, had gotten through a first draft. It was going to be a really hot film! The first draft was terrific, it was really terrific, and then---I just don't know.
- EN: The video deal alone would probably cover the costs. Vestron would probably jump at the chance to release a **LAST HOUSE II**.
- DH: Vestron is already part of the deal. a **LAST HOUSE II** is still a possibility, but like I said, certain people are dragging their feet. I'd love to do it.
- EN: Was **LAST HOUSE ON THE LEFT** based on a true story?
- DH: **LAST HOUSE ON THE LEFT** was based on the story from Ingmar Bergman's film **THE VIRGIN SPRING**.
- EN: Then **LHOTL** wasn't actually based on a true story?
- DH: **THE VIRGIN SPRING** is based on an old Norse edda; you wouldn't

actually call it a fairy tale, it's a folk tale. In that respect, yes, **LHOTL** is based on a true story.

EN: Did you think **LHOTL** was going to be as successful as it was?

DH: You don't think about those things when you're making a film. Do you want to hear a funny story about **LHOTL**?

EN: Yes!

DH: I got paid a thousand dollars to act in the film and eighteen thousand dollars to write the music. Now, how does that sound?

EN: That's show biz, I guess.

DH: It's funny, because at the time, I was hired to write the music and that's all. **LHOTL** was originally going to be a hardcore porno film. In those days there were porno packages. Those packages were sold for X number of dollars to the producers who wanted to make hardcore porno. The producers would figure out their budget and go out to make an adult film. **LHOTL** was written with that in mind. The package fell out of bed 24 hours before the shoot was scheduled. The script was so good, it was decided that **LHOTL** would become sort of a V for violence thing and they would do away with all the sex. They didn't have any actors so they asked me if I was interested in acting. I told them "sure".

EN: Was **LHOTL** ever titled anything else -- and were the more violently graphic scenes edited from the film originally?

DH: The original title of the film was "**KRUG AND COMPANY**" and that didn't play, it didn't work. The working title of the film before "**Krug and Company**" was "**SEX CRIME OF THE CENTURY**". That title didn't work either. Finally, it became **LAST HOUSE ON THE LEFT**. In answer to your question about the more graphic scenes of violence, yeah, a lot of them were edited out. If the uncut version you're talking about is the same one I'm talking about, there's a scene where we're playing with a femal victim's guts. We're pulling them out of her stomach and rolling those hot guts around in our hands. These were real guts!

EN: That's the version I'm talking about.

DH: OK, it was pretty graphic. During the test marketing it was decided that parts of the film, including that scene, were too graphic and the cuts

were made.

EN: The uncut version is amazing!

DH: Wes Craven is a master. My personal opinion is that I don't think he's lost his touch. I think his touch has expanded and become commercialized, consequently his films have become a little more diluted than they used to be--but he still understands the genre better than any writer/director I've ever met.

EN: Someone told me you were living in Europe for a while.

DH: I lived in Europe for ten years.

I went to Europe right after **LHOTL** was released in the U.S. That's an interesting story. It was the Nixon/Vietnam war era. I was literally blackballed from the film industry. I had made a transition, obviously unwittingly, from music to film. In my own mind I was still a musician but I was having difficulty getting my songs produced because I became a political activist in New York.

I couldn't get work in the film industry after **LHOTL** came out; I became an aberration because of the role I played. There was a woman up at ICM--it's ICM now, but I think it was CMA at the time, and she told me, "We wouldn't touch you with a ten foot pole--you'll never get an agent. I don't think you'll ever work in the industry again." She was really on my case. She asked me, "Why would you make that kind of film? Whatever possessed you to do that?".

Then I got an offer to travel to Europe. A guy there had heard my music from **LHOTL** and told me to come to Europe and run his record firm and produce records. I said, "Hey, I'm your man!" He sent me some money. I paid off my debts, sold my apartment and took what I needed to go to Europe and live for six months. I went to Munich. I didn't speak a word of German; it took me two weeks to learn how to order salad. Before that I was eating wiener schnitzel all the time.

Then **LHOTL** opened up over there. It was called **DAS LETZT HAUS LINKS!** The Germans like horror films, but they thought **LHOTL** was a little overdone. The music firm that I was working for went belly-up. I left, after six months, with no money, hardly able to speak the language, and out

of a job. Then Atlas International, who was handling **LHOTL** there, called me up. They wanted to know if I would go on a two week tour to help promote the movie. They would pay my expenses and give me some pocket money. I told them, "Fine." They didn't know that, at that point, I would have taken anything!

A friend there introduced me to Jack Arnold, who directed **THE CREATURE FROM THE BLACK LAGOON** and **THE INCREDIBLE SHRINKING MAN**, and also **IT CAME FROM OUTER SPACE**, a very well known director. He asked me to be in his next picture. This was around the end of 1974 or early in 1975. I worked with David Jansen in the picture, which was called **SWISS CONSPIRACY**. That film launched me over there and I started to get a lot of offers. Meanwhile I was sent back to the States to pick up a wardrobe. I was given a first class ticket, so smart Hess, I'm going to fool them alright--I cashed in that first class ticket in order to go the cheapest way possible, which was hours by train up to Brussels where I got to the airport to catch an aerospace something or other--a three and a half engine plane, that flew over Newfoundland for twenty hours.

EN: Unbelievable!

DH: Yeah! But while I was in the plane

I met my wife to be! We have three children, two boys; one is 5 years old, one is 7½, and we just had a baby girl who is now six months old.

We flew back and forth visiting each other. I was in Munich and she was in New York. I'd visit her, she'd visit me. Then in 1979, I gave up my apartment and moved back to the States for a year. In 1980 I moved back to Munich. I also stayed in Rome for a year, learning Italian while acting in a film; went back to the States, didn't like it, so back to Munich. My wife and I finally moved back to the States for good in 1983.

EN: Why did you decide to move back to the States permanently? Was there a reason?

DH: Yes, and I'm not so sure it was a wise decision although it's bearing me out now. I felt that, as an American, it was going to be difficult doing all the things I was/am interested in doing in Europe. It was harder for me to achieve my aims. I felt I was

TARGET

This month, I'd like to cover some of the fan publications out there, privately printed and usually only available by mail. I urge you to mail off for these and support the small press publishers! In all cases, checks should be made out to the person after the fanzines title.

FACTSHEET FIVE - (Mike Gunderloy,
6 Arizona Ave., Rennelaer, NY 12144.
\$2 an issue, \$8 for 4 issues). If
you've never seen a **FACTSHEET** issue
you're in for a treat. Jam packed with
hundreds of small press publishers from
rock to poetry to sleeze to politics
(left, right and the growing Libertar-
ian field)..Sci-Fi, it's all here,

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LITTLE SHOPPE OF HORRORS

MARCH 1988 NUMBER 9

\$4.00

THE JOURNAL OF HAMMER FILMS

RESPECT THE VOICES OF THE SAGGERYLES

EXCLUSIVE INTERVIEWS

THE STORY OF GRAY STUDIOS

THE MAKING OF VAMPIRE CIRCUS

Cover of
LITTLE SHOPPE OF HORRORS #9
(April 1986)

though I suspect Mike isn't the sleeze fan that we are--he does let you know who's printing it, usually in editions of less than 200. Indispensible, a must have item to introduce you to the new underground. Enclose an extra 75¢ per issue for first class postage.

LITTLE SHOP OF HORRORS - (Richard Klemensen, 1821 Forest Ave., Waterloo, IA. 50702. Back issues #7 and 8-\$3.25 ea. Issue reviewed, #9, is \$4. 4 issue subscription is \$14). I recently had the pleasure of renting two Hammer films from the store: **HANDS OF THE RIPPER** and **THE VAMPIRE LOVERS**. The nudity, style, violence, grace and passion of Hammer startled me. I had grown so accustomed to viewing those films on television I had forgotten the scenes that made England's Hammer Studios the undisputed champs of gothic horror and lust. I called Del and told him it was time to do a new look at the uncensored Hammer. Well, there's no reason to. No one could do the job like Richard Klemensen. This 120 page, book-sized issue includes an article on the last days of the **FAMOUS MONSTER** rag (yes, Richard, send me the secret info you couldn't print!), sexy photos from **VAMPIRE CIRCUS**, interviews with Hammer producers, directors, ads, photos--so much it would take this whole column to list it all. Another must have. Slick cover, nicely printed!

M.A.M.A. - (William Connolly, 6635 DeLongpre #4, Hollywood, CA. 90028. \$2/issue) The kung fu/ninja/karate level of sleeze has always been frus-

trating to me. Without a guide to these films, I was reduced to taking films off the video shelf and playing hit and miss. Your hopes can get so high after a film like **SHOGUN ASSASSIN**--you're ready to tackle the genre and it really doesn't take too many awful films to chase you away. Without something like The Psychotronic Encyclopedia to guide you to the jems, you will be stuck with an awful lot of dull stones. Well, Bill Connolly has sat through the good and the bad and, yes, he can steer you to the best. I saw **THE MASTER KILLERS** on his recommendation--now I carry a list of all the films he speaks highly of in case I run into any of them. You will too.

Bill also publishes **SPAGHETTI CINEMA** (\$3), which I hope to cover next issue. The back issue I saw is excellent, so you might want to go ahead and send the \$ for the latest issue.

BLAB - (Monte Beauchamp, P.O. Box 25537, Chicago, IL. 60625. \$7.95) Imagine what a kid must feel when the government school, friends and parents decide it's "uncool" and even "immoral" to pay for, or enjoy, something the kids likes. Video games, Dungeon and Dragons, horror movies, comics. Children are limited in what they can say (reason is 'talking back' when you're a kid) and must usually go along with whatever they are being pushed into or away from. This book shows, however, that the kids never forget. And the influence of the ban may shape them more than the object being banned.

E.C. Comics line of horror and science fiction titles in the '50s brought much harrassment and ushered in the comics code. Their satire got them in trouble for laughing at adults (**MAD**). **BLAB** asks some of the top underground artoonists how they were influenced by E.C. and it becomes clear--influenced enough to go out as adults and take the satire, horror and general weirdness out beyond anything E.C. ever did. Only now, these kids are adults, so I wouldn't try to ban any "juvenile fun" from these folks!

Because of the age of most interviewed, **MAD**, when Harvey Kurtzman was editing it, had the biggest influence. Just the idea of a magazine that you could take refuge in as a child, which lampooned teachers, parents, politicians, adults, kids, religion, police and criminals is still subversive enough to cause worry when it's formula is used today. Kurtzman has done some recent work for **MAD** (which, at its worst is still funnier and more consistent than **NATIONAL LAMPOON**) so I'd advise you to pick up a copy--if you haven't done so in awhile. What the hell, you might find out what the artists of tomorrow will be thinking. To find out what shaped the artists of today, I suggest you pick up **BLAB**. Great color cover, a limited

edition (each issue is numbered), thoughts on E.C. from Bill "Zippy" Griffith, Jay Lynch, Gilbert "Freak Bros." Shelton, Spain, Robert Williams, Skip Williamson and many more make this issue both a Psychotronic must have and something else for you to grow rich on.

MAGICK THEATER - (Raymond F. Young, P.O. Box 0446, Baldwin, NY 11510-0129, \$4/issue or \$12/4 issue subscription). Not only is this well laid out, photo packed, info jammed issue filled with great articles on grindhouse theaters, AIP, lots of fanzine reviews. **THERE'S EVEN A CCMIC COLUMN!** Depper exploration of many of the topics our newsletter touches on. My only regret is that I've missed so many issues. A necessary part of your fallout shelter. Yet another psychotronic must have!!

Well that's all the room for this column. Next issue--**COMIC BOOK COMEBACK**. **TARGET USA** looks at the writing revolution that's made comic books a delight for adults!



From THE FLY see Weldon's column!

LAST BIN on the LEFT

When DR. WAX was a basement cave, I'd often sit back behind the counter listening to a few twisted tunes I'd brought with me from home and between selling Duran Duran albums to teen trendies, I'd think to myself, "What-ever happened to the classics...like ummmm...I Put a Spell on You by **Screaming Jay Hawkins**?".

Then one day some young guy in a mohawk comes in, walks up and says "Hey...you ever heard of a song called I Put A Spell On You by Screaming Somebody?".

I fell off my stool, picked myself up, thought "This is great! - There is hope for the younger generation," then realized we didn't have any of the albums I'm about to review. I let the guy down easy and sent him over to WAX TRAX.

Next day, another customer asks for "Spell", then 15 minutes later another request! This goes on all day for a few days. HAS BANANARAMA recorded a cover version?! What's causing this sudden outburst of **HAWKINSMANIA**? Everyone's desperately seeking Screaming.

Well, seems like "Spell" was used in the movie **STRANGER THAN PARADISE**, spawning legions of new S.J. fans.

Two great issues of S.J. material from Europe and a great new live E.P. from those hipsters over at Midnight Records are available and should be part of your psychotronic record library. (You do have one, don't you?)

I'll tell you a bit about the material on these LP's next issue, but first a little bit on **THE MAN, THE MYTH, THE MAU MAU...**

Screaming Jay Hawkins was born screaming on July 18, 1929. He was given the name of Jalacy Hawkins by his parents and put up for adoption at 18 months. (I'd scream too if someone named me Jalacy.) Nothing I've read so far has explained why he was put up for adoption at 18 months. Maybe his parents knew to get out fast before their lives became a living EC comic book.

Raised in Cleveland, Jay started out with piano lessons at an early age, later picking up the tenor sax and fighting Golden Gloves (probably to defend himself against people who called him Jalacy).

He quit school at 16 to become an entertainer in the Special Services Division of the U.S. Army-Air Force, a mixture of blues and humor similar to Louis Jordan, pounding the piano in service clubs in Korea, Japan and Germany.

After leaving the service, he played sax with some of the greats--including Gene Ammons, Illinois Jacquet, Arnett Cobb and Lynn Hope (the turbaned sax maniac).

While playing with bandleader Tiny Grimes and His Rocking Highlanders, he recorded Screaming Blues for Atlantic Records, who deemed it unsuitable for release. It's not on any of these LPs and I would love to hear it--anybody want to send a tape? Unsuitable records are my favorites.

After a few sessions with Tiny, he joined Johnny Sparrow and his Sparrows and recorded Baptize Me In Wine (yeah!) and I Found My Way to Wine in 1953 for Timely Records, a small label that eventually was bought out by Apollo Records (who re-issued these cuts in 1957). "Baptize" appears on the Red Lightnin' lp, so more on that later.

In 1955 Hawkins recorded for Mercury and Wing Records. (She Put) The Whammy (on me) was the first recording by Jay to offer a peek at the insane vocal style that he would later develop into his trademark.

The name Screaming Jay Hawkins first appeared on his Grand Records recording I Is. He also first recorded Spell on this label, but it was much more straight and sedate (for reasons I'll reveal later) and, like all his other releases on this label, it went nowhere.

In 1956 Jay jumped over to OKEH records, the R&B subsidiary of Columbia Records. It was here that the creature known as Screaming Jay crawled from the muck. On September 2, 1956, I Put A Spell On You was spawned. Fueled by a case of Muscatel provided by Arnold Matson, head of Columbia. Jay Hawkins and band set out to re-record Spell. They were looking for something "different" to release. The blown away Jay recorded the hysterical version we know today with top R&B session people Sam "The Man" Taylor, Mickey "Guitar" Baker and Big Al Sears (to borrow a rockabilly cliché) "high as the Georgia pines".

Columbia Records freaked! They censored the babbling, grunting fade out (thankfully preserved on the Edsel release). That still didn't stop radio stations all over the country from banning Spell completely from the airwaves. Fade out or not they were not gonna have the youth of today warped by this cannibalistic insanity. So what! The kids flipped. A hit was born.

The Great Screaming Jay Stage Show developed during this period. Jay stepped out of a coffin at the beginning of his stage act. This was unheard of in the '50s. The casket makers union actually tried to stop theatre owners from leasing or renting coffins from local funeral parlors in towns Jay was scheduled to play in.

Jay first appeared on Alan Freed's 1956 Paramount Shows in New York wearing, at various times, turbans, Dracula-styled cloaks, leopard skin suits, zebra tuxedos and a flamingo pink suit with matching shoes.

Next time--THE REVIEW...and my top 50 psychotronic tunes. I just laid a couple of cassettes on Mike containing these tunes and he's been dancing ever since.

-- STEVE LEVIN

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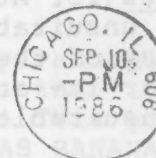
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